YOUNG STATESMEN.

THEY ARE PLENTIFUL IN BOTH HOUSES OF CONGRESS.

Fifty of Three Hundred and Thirty-five Members of the Lower House Are Under Forty Years of Age—Some Facts That Will Encourage Young Politicians.

[Special Correspondence.]

WASHINGTON, Feb. 16.—This congress will be distinguished in history for the large number of young men who sit as members of its two houses. A mere glance at the floor of the senate and house is enough to convince any one that the young men of the country are coming to the front in politics and public life. In the senate one does not look for young men. It is essentially a body of old men, and was so designed by the fathers of the republic, as is witnessed by the fact that the limit of youthfulness during which one may qualify as a senator is fixed by the constitution at thirty years. Yet young men do get into the senate chamber.

SENATOR IRBY.

The youngest man in the senate is Mr. Irby, of South Carolina. He is only thirty-seven, and for a new man is already taking a high place in the council chamber. He looks even younger than he is, having a decidedly boyish face, which no beard is permitted to add seeming age to.

SENATOR KYLE.

The South Carolina senator is only a few months younger than the independent senator from South Dakota, Mr. Kyle. Both were born in the year 1854. Senator Chilton, the stalwart senator from Texas, who won his place by rising to the leadership of the bar in his state, is only thirty eight. Senator Dubois, of Idaho, who does not look to be much more than a boy, is just forty, but he has already been twice elected a member of the house and once chosen to represent his state in the senate. Senators Pettigrew, Wolcott and Hansbrough are only forty three, and the eloquent senator from Colorado was, three years ago, when he first took his seat in the chamber, the baby senator. A number of other senators are but a trifle older than Wolcott and his confreres of the vintage of the year 1848, and a score of the grave and reverend seniors of the upper branch of congress are under fifty or only a trifle over.

In the house we find this winter a remarkable number of young faces. Of the 335 men who sit in the popular branch of the national legislature fifty are under forty years of age. Twenty of these are in their thirty-fifth year or younger. Two are under thirty, and two or three more were under thirty when they were elected. The twenty youngest men in the house are the following:

Bailey, Tex.	28	Dolliver, Ia.	34
Gantz, O.	29	Durborow, Ills	34
Hoar, Mass	31	Shively, Ind.	34
Bryan, Neb	31	Hooker, N. Y.	35
Magner, N. Y.	31	Watson, Ga.	35
Houk, Tenn.	31	Brookshire, Ind.	35
Crosby, Mass.	32	Crawford, N. C.	36
Donovan, O.	33	Dunphy, N. Y.	36
Coburn, Wis.	33	Moses, Ga.	36
Cheatham, N. C.	34	Sweet, Ida.	36

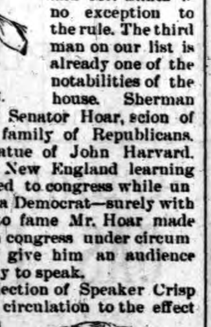
"Baby Bailey" has often been described. He is smooth of face, fair of skin, tall, with waving black locks, statuesque in his manners, old-style, but elegant in his attire—in fine, a handsome and dignified figure. He can give a good account of himself, too, when it becomes necessary for him to take the floor. He showed this the other day, when he made his maiden speech in the house. It was a nervous moment, but he filled the great hall with his sonorous voice, and, better than a good voice, he had something to say worth listening to. Bailey always wears a white necktie and a frilled shirt front, and the lady visitors to the galleries always ask to have him pointed out as soon as they have seen Speaker Crisp and Tom Reed.

SENATOR CHILTON.

Gantz, the next youngest man of the house, is very modest. As yet he has not attracted much attention, but his friends say he will come to the front in good time. Nearly all of the young men appear to have more than ordinary ability and Mr. Gantz is no exception to the rule. The third man on our list is already one of the notabilities of the house. Sherman Hoar, nephew of Senator Hoar, scion of the great Hoar family of Republicans, model for the statue of John Harvard, which is to typify New England learning and culture, elected to congress while under thirty, and as a Democrat—surely with all these claims to fame Mr. Hoar made his appearance in congress under circumstances likely to give him an audience when he gets ready to speak.

W. J. BRYAN.

Just after the election of Speaker Crisp a story was set in circulation to the effect that Sherman Hoar was so much disappointed at the defeat of his friend Mills that on hearing the news he burst into tears and wept copiously. This story, like all the yarns of its class, will continue to travel till Mr. Hoar is older and graver than his uncle, the senator, notwithstanding the fact that there is no truth in it. Mr. Hoar did not "hear the news" of Mills' defeat—he was in the house caucus and saw the defeat and participated in the last round of the battle. No one saw any tears on his young cheeks.



T. F. MAGNER.

Hoar is one of the most conspicuous of the young men of the house, and in private life his genial manners, his wit and his abhorrence of bigotry and affectation are so different from what most members expect in an aristocratic New Englander that he has become quite popular. He is a central figure in the brightest coterie of young men that ever sat in the house. The names of the others do not appear in our list given above, because they are more than thirty-five years old, but they are still young men, as young looking as any we have named. The "Hoar set" is composed of the young Massachusetts man who represents Harvard college in congress; his colleague, George Fred Williams, who is thirty-nine, but looks as much like a boy as his chum; Tom Johnson, of Ohio, who has a face like that of a young student of divinity, and Ben Cable, of Illinois, a brilliant and rich young man.

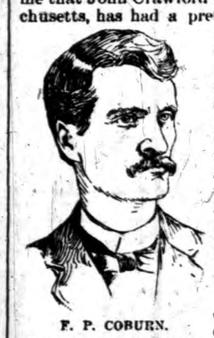
J. C. HOUK.

Bryan, of Nebraska, is the promising young man who looks like Samuel J. Randall, and who has won the rare honor of being appointed a member of the ways and means committee during his first term. This is a committee whose membership is prized and sought by the oldest and most able members, and yet this brainy and lucky young man from the west, who is just a little more than thirty, comes down to congress and runs away with the prize so easily that people are still wondering how it was done. It is an honor well bestowed, for Bryan is studious, earnest, honest and eloquent.

JOHN C. CROSBY.

Magner, of Brooklyn, was the baby of the house in the last congress, when he was only twenty nine. Now there are four members younger than he. Houk, of Tennessee, the sixth man on our list, has been almost a member of congress for five or six years. He spent every winter here assisting his father, lately deceased, while the latter was sitting as the representative of the Knoxville, Tenn., district. In this way the young man became familiar with congressional work, and when his father died the people of the district sent the young man down here to take up his father's work where death had compelled him to drop it.

For a young man of thirty two it strikes me that John Crawford Crosby, of Massachusetts, has had a pretty good training for public life. A college graduate, a lawyer, six years a member of a school board, two years in the Massachusetts house of representatives and two years in the state senate is a very good course for one to take who hopes to make his mark in the national legislature.



F. P. COBURN.

Much as I would enjoy doing so, I cannot stop to tell you about all the brilliant young men whose names appear on our roll. There are too many of them. Dolliver, of Iowa, you have heard of before. He was in the last house, where he added to a reputation already wide as a wit and orator. But he tries to be serious, being warned by the fate of other congressional humorists.

Cheatham, of North Carolina, is also pretty well known. He is the young man who won fame in the last congress as the only member with colored blood in his veins, and perhaps you have not forgotten the story which went the rounds of how he obtained employment in one of the departments of Washington for a daughter of his former mistress, then rich but now impoverished. Cheatham is a studious man, a hard worker and a credit to his race and state.

H. P. CHEATHAM.

Durborow, of Illinois, is the handsomest man in the house. That is generally agreed to. He is an Adonis, or perhaps an Apollo would be better. It is an odd fact that the easiest way to offend the usually good natured young man from Chicago is to allude to his handsome figure or to the fact that he is known as the Apollo of the house. Durborow tries not to be handsome, but he makes as much of a failure of it as Dolliver does of his effort to be serious.

The Chicago member is chairman of the World's fair committee, and he had a bitter fight on his hands the other day on the floor. At first he was nervous and could not keep his fingers out of his black locks or his brown mustache, but after the first shock of battle was over he settled down and acquitted himself with credit. Every man who has had the experience says stage fright is nothing compared to the timidity which seizes a new member of the house when he first rises to speak, and a dozen or so of the old fighters pop up one after another to ask him questions.

J. P. DOLLIVER.

Shively, of Indiana, was the handsomest man in the last house, and Brookshire, of the same state, about the homeliest. As both have been re-elected, and as they are likely to stay in congress as long as they like, good looks don't appear to count much in politics, either for or against. Watson, of Georgia, has made his maiden speech, and an eloquent one it was. His oratory is of the florid southern style, which is not so well appreciated in congress, but in the state of Georgia his eloquence is said to be irresistible. He carries everything before him as soon as he can get a chance to speak.

Take them all in all, our young men of the house are able to protect themselves and give a good accounting to their constituents.

ROBERT GRAVES.

MOLLIE ELLIOT SEAWELL.

She Has Dramatized Her Story, "Maid Marian"—Other Woman Dramatists.

[Special Correspondence.]

NEW YORK, Feb. 16.—It is announced that Miss Mollie Elliot Seawell has dramatized her story, "Maid Marian," and that it is to be at once produced by Rosina Vokes.

Miss Seawell has thus given evidence, as other successful novelists of her sex have done, of the tendency which exists nowadays to combine the dramatic art with that of fiction writing.

In a recent essay Mr. David Crystie Murray suggests that in the near future literary development will find its highest expression upon the stage, partly because dramatic triumphs are speedier and give greater fame, and partly because the pecuniary rewards which follow success are very much larger than novel writing can bring in these days.

Miss Seawell certainly has the literary instinct. She is a Virginia girl, of slight figure, great earnestness, almost impetuosity of manner and speech, a charming teller of anecdotes in the private circle and for a time was a most interesting newspaper correspondent. It was in fact as a Washington correspondent that she gained her first successes, and she has written for almost every one of the greater journals of the country. From correspondence she went to fiction, and has written two or three tales for youth which have not been excelled by any modern writer of stories for the young, and also serials which have commanded approval from those of mature years. She has also experimented with play writing, but her first effort, while showing dramatic instinct, indicated unfamiliarity with dramatic form and the technical requirements of the stage. If this new play should prove a success Miss Seawell will probably get a greater fame and she will certainly receive more money than all her tales have brought her.

Mrs. Burnett, who was at the height of her fame and living in Washington just as Miss Seawell was beginning her literary work in that city, learned some years ago that the highest rewards of literature, at least so far as money and temporary recognition are concerned, come from plays. She has told herself the delight which this discovery gave her. She had written one novel which had a great popular success, "That Lass o' Lowrie's," and two other stories published serially, which scarcely maintained her fame. She had also written a great number of short stories, but all her efforts in this direction brought her a comparatively small amount of money.

Then the inspiration seized her to write a story for the young, using one of her own sons as the model for the hero. This was published in St. Nicholas, and "Little Lord Fauntleroy" re-established the fame which Mrs. Burnett gained with the story of Jean Lowrie. She got a fair price for the story, but the profits gave her no idea of the luxury of wealth.

There are two or three dramatic managers in New York who have very sad faces when they are asked to recall their experience with Mrs. Burnett and the manuscript of the play, "Little Lord Fauntleroy." She offered it to several managers. Some of them treated her with brusqueness, some with courtesy and some with indifference, but they all declined even to look at the manuscript. When at last the play did get upon the stage, and it made a hit, Mrs. Burnett found that instead of being the beseecher she was the besought. Managers offered her thousands of dollars guarantee and handsome royalties, and it was her turn now to do the smiling. She began to realize the delights of having a bank account. Her profits sometimes ran as high as $1,200 to $1,500 a week, and she is reported to have received in all nearly $100,000 as her share of the earnings of this play.

This experience led Mrs. Burnett practically to abandon the novel. She had entered into some contracts, however, for stories which she was and is compelled to fulfill, and when these stories are written she will probably devote herself entirely to play writing.

She has produced two plays since "Lord Fauntleroy" was staged, and without much success. This has been due entirely to the fact that Mrs. Burnett did not understand the laws of dramatic construction. "Fauntleroy" itself is very imperfect as a work of art, and nothing but the extraordinary interest in the character and the brilliancy with which it was played alternately by the boy Tommy Russell and little Elsie Leslie saved the play. Mrs. Burnett, however, has the dramatic instinct, and as soon as she learns what stage requirements are it is quite likely that she will produce as successful a play as "Fauntleroy."

There are reports that Amelie Rives Chanler is also to try her hand at play writing. Her fame is so great that she will have no difficulty in getting any play that she writes produced, although there is every probability that it would be necessary first to subject it to the revision of a stage manager. Mrs. Chanler has of course, to the highest degree, the dramatic instinct, and she would be quite likely to conceive situations of intense dramatic power. Therefore those who see genius in her novels will not be surprised if she produces a play which bears the stamp of genius upon it.

Miss Wilkins, the writer of New England romances and sketches, who has within a year or two won so great repute, has also been urged to dramatize some of these sketches. She has humor, pathos and the capacity for constructing effective climax, and if she will write a play which is as true to life as are her sketches, and which contains a story, as most of these sketches do, there are splendid chances for dramatic success for her.

E. J. EDWARDS.

The Famine in Russia.

The United States minister to St. Petersburg, Mr. Charles Emory Smith, has just sent an official report to the state department telling about the extent of the famine in Russia. Its horrors have by no means been exaggerated by the reports heretofore spread. Mr. Smith says that the famine is general in thirteen provinces of European Russia and partial in five provinces. The population of the thirteen provinces is 27,000,000, and of the five where famine is partial the population is as many more. The official estimate is that there are now in Russia 14,000,000 without food or the means of support and that many more are inadequately supplied.

These districts are all agricultural, and for three years the crops have fallen short of an average. Last year, owing to drought, the crops were in many places a total failure. The bread which many are eating is made of wild arrack, potatoes, chaff and leaves, and much disease is produced. Within the radius of one mile there are 120 cases of typhus fever. Any assistance to be valuable should be prompt, as in April the roads will break up and be practically impassable, so that if supplies should arrive then they could not be distributed.

Dyspepsia

Makes the lives of many people miserable, and often leads to self-destruction. Distress after eating, sour stomach, sick headache, heartburn, loss of appetite, a faint, "all gone" feeling, bad taste, coated tongue, and irregularity of the bowels, are some of the more common symptoms. Dyspepsia does not get well of itself. It requires careful, persistent attention, and a remedy like Hood's Sarsaparilla, which acts gently, yet surely and efficiently. It tones the stomach and other organs, regulates the digestion, creates a good appetite, and by thus overcoming the local symptoms removes the sympathetic effects of the disease, banishes the headache, and refreshes the tired mind.

Distress After Eating

Sick Headache

"I have been troubled with dyspepsia. I had but little appetite, and what I did eat distressed me, or did me little good. In an hour after eating I would experience a faintness, or tired, all-gone feeling, as though I had not eaten anything. My trouble, I think, was aggravated by my business, which is that of a painter, and from being more or less shut up in a room with fresh paint. Last spring I took Hood's Sarsaparilla—took three bottles. It did me an immense amount of good. It gave me an appetite, and my food relished and satisfied the craving I had previously experienced." GEORGE A. PAGE, Watertown, Mass.

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